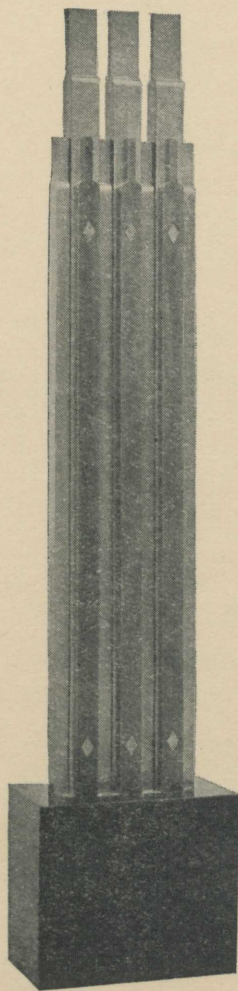


INTERNATIONAL EXHIBITION
OF MODERN ART

ASSEMBLED BY SOCIÉTÉ ANONYME



BROOKLYN MUSEUM

NOVEMBER 19, 1926, TO JANUARY 1, 1927

LIST OF PICTURES CATALOGUED
BUT NOT HUNG FOR LACK OF SPACE

Erika Klien	2, 3 and 4
Storm-Petersen	23
Lett Haines	27
Valmier	55 and 56
Buchheister	71
Kesting	86
Kuethe	88
Kurt Schwitters	102
Stuckenberg	111 and 112
Vantongerloo	120
Bela Kadar	125
Peri	136
Scheiber	141
Pannaggi	151
Marcoussis	159
Paul Klee	223, 224 and 228
Lozowick	261 and 262

Brooklyn Museum

020. B79

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(c)

1926-27

BROOKLYN MUSEUM

CATALOGUE

OF

AN INTERNATIONAL EXHIBITION OF
MODERN ART

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INTRODUCTION

No matter what the opinion might be regarding the permanency of the movement presented by this exhibition of paintings and sculpture, it is beyond doubt that the tendency to break away from the tradition of Raphael is not local, nor is it merely the whimsical creation of the moment. It has its exponents and its followers in all countries, and even before the mental and social reactions brought about by the great War, "Modern Art" made its appearance in many notable exhibitions in this country and in Europe. Without at least a section devoted to works of this category, no contemporary exhibition can claim to display comprehensively the art of to-day.

The Brooklyn Museum does not, however, assume to take sides, either as advocate or opponent, in the controversies of contending schools. It does not believe that the development of taste can be forced by dicta on the part of the artist themselves, or of the critics, or of the art museums as expressed in their exhibitions. It remains with the public, as is shown by the history of art, to arrive at its own final judgments unhindered by urging from any source whatever. In the conviction, however, that the public must see in order to judge, the Brooklyn Museum admits to its galleries all types of work which show real creative talent and power of original expression. It is a forum wherein is carried on, by graphic example, artistic discussion, which, after all, is vital to the progress of art.

W. H. F.

The aim of the Société Anonyme is educational. It is an international organization for the promotion of the study of the experimental in art, for students in America and renders aid to conserve the vigor and vitality of the new expression of beauty in the art of today.

The dominant thought in assembling these groups exhibited here, was to show how universal Modern Art has become, and that, instead of dying out as its enemies are constantly proclaiming from the house-tops, it is growing in volume, strength and vigor as the years pass on. One fact stands out especially clearly, and that is, that it is not dependent on the reputation of a few well-known names, but has a vitality and strength of its very own.

With our aim in view, the Société Anonyme laid special emphasis on bringing over vital groups with a new vision for the student in America to study. We are very grateful to the Brooklyn Museum for opening its doors to us to enable a larger body of students to come.

The groups of importance are as follows:

Mondrian from Holland with his international group standing for clarification.

Pevsner and Gabo from Russia standing for depth in sculpture in contrast to mere circumference.

Léger from Paris with his international group working out the problems of the Intérieurs Mécaniques.

De Chirico from Italy and his group working out the problems of his *Intérieurs Métaphysiques*.

Malevitch represented here by Lissitzky with his group the Suprematists.

And the International Group of Constructivists which also had its beginning in Russia.

When one considers that the gathering together of all these works has been done out of love, one realizes the vigor and vitality of the Modern Art Movement. Only cosmic forces can bring forth such a response, for no one has the patience, the perseverance, to devote so much time and energy to a passing thing. This selection is the outgrowth of the thought and assistance given by Kandinsky of Russia, Mondrian of Holland, Campendonk and Kurt Schwitters of Germany, Bragaglia and Pannaggi of Italy, Léger of Paris and special thanks should be given for the indefatigable energy which Marcel Duchamp rendered in gathering the works together in Paris and Helma Schwitters, the wife of Kurt Schwitters, in Germany.

If any young talent has been safeguarded through this Exhibition from misdirected efforts and has been helped to remain true to himself and not to feel the need to compromise with the public, that does not yet understand, we will feel that we have served our purpose.

KATHERINE S. DREIER,
President Société Anonyme.

CATALOGUE

AUSTRIA

ERIKA KLIEN (Cizek Method)

- 1 Abstraction
- 2 Bewegung
- 3 The Dancer
- 4 The Train

BELGIUM

SERVIRANCKX

- 5 No. II. 1923
- 6 No. IX. 1923
- 7 No. XLVI. 1922

BULGARIA

PAPAZOFF

- 8 Blue Mist
- 9 The Idol

CANADA

LAWREN HARRIS

- 10 Miners' Houses
- 11 Mountain Forms

CZECHOSLOVAKIA

EMIL FILLA

- 12 Still Life with Keys
- 13 Still Life with Play Cards
- 14 Still Life with Eggs

GUTFREUND

- 15 Head with Beads (Majolica)
- 16 Business (Sculpture)
- 17 Industry (Sculpture)

DENMARK

FRANZISKA CLAUSEN

- 18 Abstraction I
- 19 Abstraction II

STORM-PETERSEN

- 20 Bogenschütze
- 21 Dorfhäuser
- 22 Ruhende Indianer
- 23 Sonne und Mond

ENGLAND

LETT HAINES

- 24 Abstraction



Child with Dog
Suzanne Phocas

LETT HAINES (continued)

- 25 In a Garden
- 26 The Mountain and The Bridge
- 27 The Railroad Train

Lent through the courtesy of The Little Review Gallery

FRANCE

ARP

- 28 Sculpture in Wood I
- 29 Sculpture in Wood II

BRAQUE

- 30 Charcoal Drawing
- 31 Music

MARCELLE CAHN

- 32 Composition
- 33 Peinture I.

MARCEL DUCHAMP

- 34 Disturbed Balance
- 35 Glass

Lent through the courtesy of Katherine S. Dreier

RAYMOND DUCHAMP-VILLON (Deceased)

- 36 Woman, seated

SUZANNE DUCHAMP

- 37 La Noce
- 38 Flowers

ALBERT GLEIZES

- 39 Abstract Painting I.
- 40 Abstract Painting II.

FERNAND LÉGER

- 41 Abstraction, Circus
- 42 Abstraction, 1920
- 43 Abstraction, 1925

METZINGER

- 44 The Port

Lent through the courtesy of Leonce Rosenberg, Paris

ARMAND NAU

- 45 Essai
- 46 Le Concierge
- 47 Sous Verre

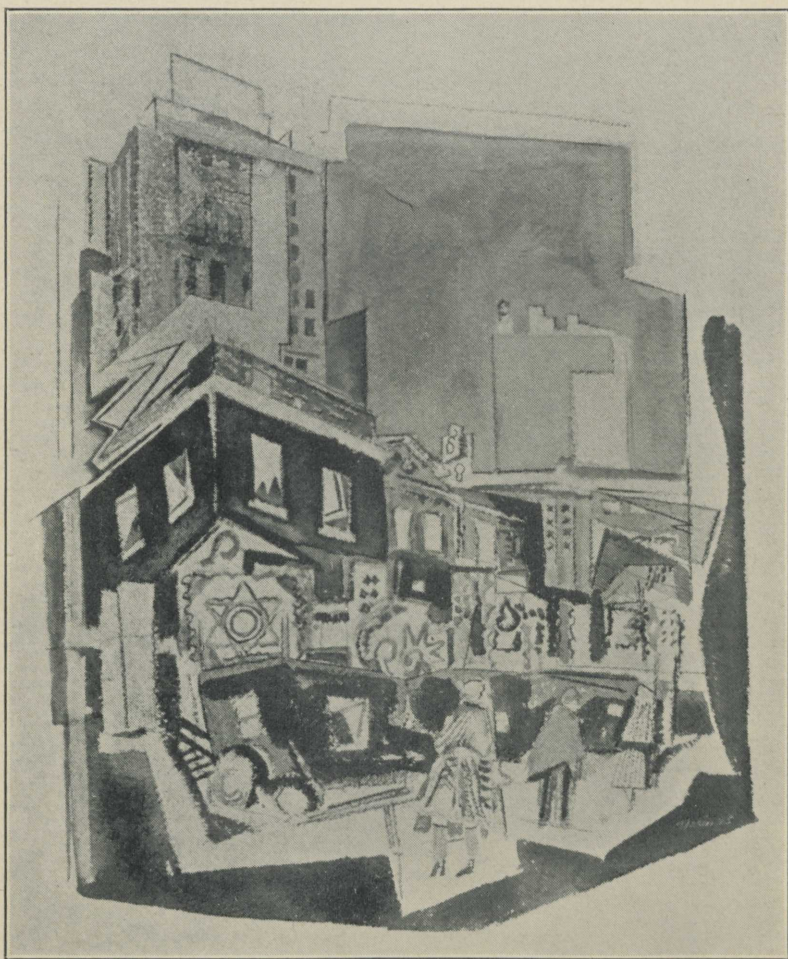
SUZANNE PHOCAS

- 48 Enfant au Perroquet
- 49 Enfant
- 50 Travestis

PICABIA

- 51 Force Comique
- 52 Peinture. Frame by Legrain
- 53 Peinture Voiles

Lent through the courtesy of Marcel Duchamp



New York
John Marin

VALMIER

- 54 Abstract Forms
Lent through the courtesy of Leonce Rosenberg, Paris
55 Water Color I.
56 Water Color II.

JACQUES VILLON

- 57 Jockeys
58 Jacques
59 Color Perspective
60 La Chanson, 1925
61 Chanson, 1926. Frame by Legrain

GEORGIA

DAVID KAKABADZE

- 62 Object in 2 Dimensions I.
63 Object in 2 Dimensions II.
64 Object in 2 Dimensions III.
65 Object in 2 Dimensions IV.
66 Object in 2 Dimensions V.
67 Object in 2 Dimensions VI.
68 Object in 3 Dimensions I.

GERMANY

WILLY BAUMEISTER

- 69 Abstraction I.
70 Wall Decoration, Black-Red
Lent through the courtesy of Der Sturm, Berlin

CARL BUCHHEISTER

- 71 1-Form Variation, 25
- 72 3-Form Variation, 25, I.
- 73 3-Form Variation, 25, II.

Lent through the courtesy of Der Sturm, Berlin

HEINRICH CAMPENDONK

- 74 Fashion
- 75 Pierrot
- 76 The Red Cat
- 77 The Farm's Mysticism
- 78 Leaving Church (Klösterliches Leben)

MAX ERNST

- 79 The Forest
- 80 The Sea
- 81 Paris Dreams

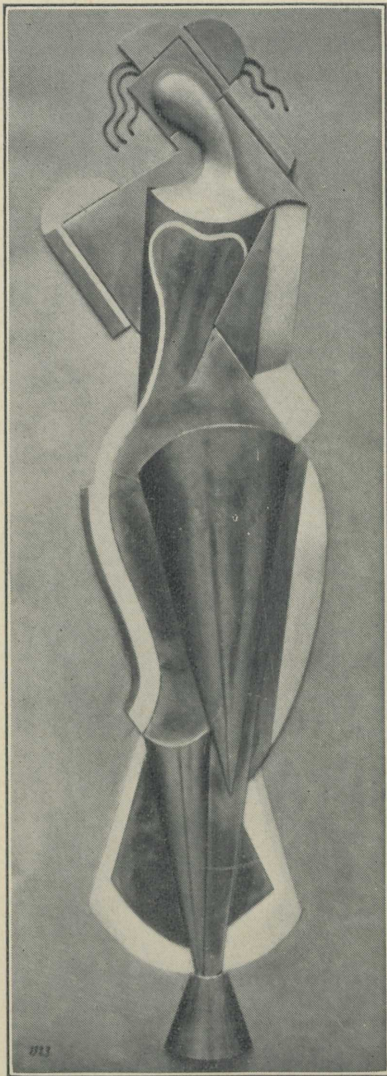
HEINRICH HOERLE

- 82 Abstraction in Yellow and Black
- 83 Abstraction in Black, Yellow and Red

KESTING

- 84 Abstraction I
- 85 Abstraction II
- 86 Abstraction III

Lent through the courtesy of Der Sturm, Berlin



Design in Metal
Alexander Archipenko

KUETHE

- 87 Carnival
- 88 Germany
- 89 Landscape

Lent through the courtesy of Der Sturm, Berlin

FRANZ MARC (Deceased)

- 90 Deer
- 91 The Dream

Lent through the courtesy of Wassili Kandinsky

JOHANNES MOLZAHN

- 92 Aerodynamic
- 93 Family Group II.
- 94 Physical-Mechanical Parallels

MÜNTER-KANDINSKY

- 95 At Table
- 96 Landscape with Yellow House
- 97 Tjillebotten

NIETZSCHKE

- 98 Construction 1011
- 99 Construction 1030

KURT SCHWITTERS

- 100 Object in 3 Dimensions
- 101 Oval Construction

KURT SCHWITTERS (continued)

- 102 Merz 1002—Square Construction
- 103 Mit Schrägem Grün—Abstraction II.
- 104 Radiation (Strahlenwelt)
- 105 Merz 1003—Pfaunenrad

F. W. SEIVERT

- 106 The Mason
- 107 The Mechanic

KAETHE STEINITZ

- 108 The Children
- 109 Winter. (Water Color)

STUCKENBERG

- 110 Abstraction
- 111 Life (Water Color)
- 112 Vibration. (Water Color)

VORDEMBERGE

- 113 No. 15
- 114 Construction with Red. 1924

HOLLAND

CAESAR DOMELA-NIEWENHUIS

- 115 Composition Labile
- 116 Composition Stabile

PIET MONDRIAN

- 117 Clarification I.
- 118 Clarification II.

GEORGE VANTONGERLOO

- 119 Composition in 3 Dimensions in Plaster
- 120 Composition of 3 Equivalents
- 121 Perspective Drawing in Color for Dining-Room I.
- 122 Perspective Drawing in Color for Dining-Room II.

HUNGARY

HUSZAR

- 123 Composition of Human Figure
- 124 Composition of Flowers

BELÁ KÁDÁR

- 125 Colored Drawing
- 126 Music
- 127 Separation
- 128 Silence

Lent through the courtesy of Der Sturm, Berlin

MOHOLY-NAGY

- 129 Z VII—1926
- 130 G IV—1926
- 131 G V—1923
- 132 C XVI—1923

MOHOLY-NAGY (continued)

133 K IV—1922

134 Z V—1926

135 Z VI—1925

PERI

136 Bett—Tür—Fenster

137 Composition

138 Vor dem Tisch

139 Zimmer

Lent through the courtesy of Der Sturm, Berlin

SCHEIBER

140 Cabaret

141 Jazz Band. (Water Color)

Lent through the courtesy of Der Sturm, Berlin

ICELAND

FINNUR JONSSON

142 Bunte Welt

143 Frau am Spieltisch

Lent through the courtesy of Der Sturm, Berlin

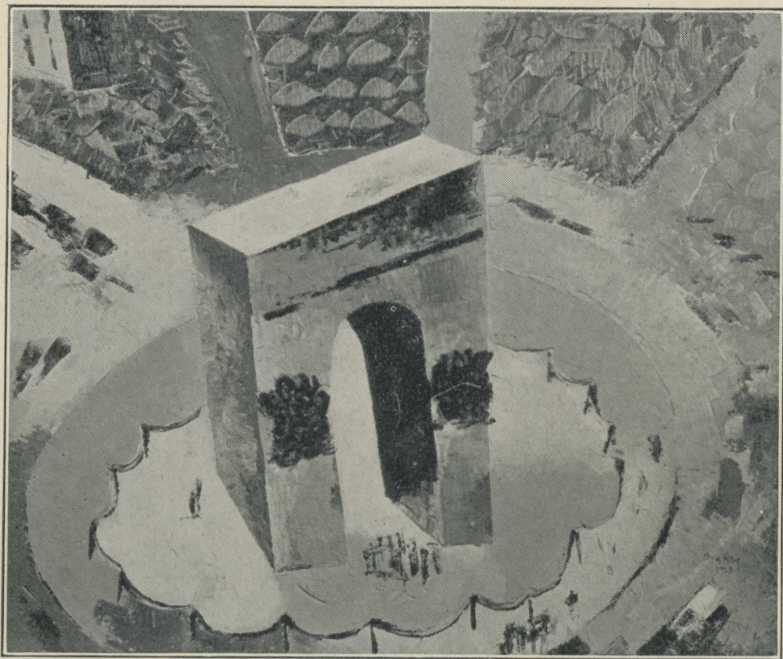
ITALY

DE CHIRICO

144 The Lovers

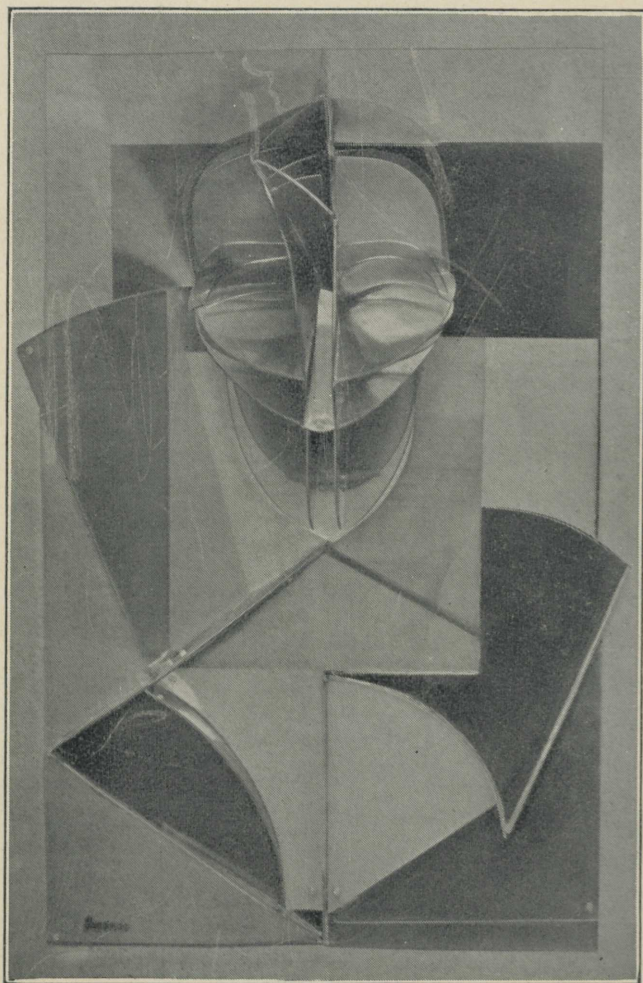
145 No. 8523

146 No. 8588, 1925



Arc de Triomphe, Paris

Man Ray



Abstract Portrait of Marcel Duchamp
Pevsner

DOTTORI

147 Mystic Landscape

148 Sympathy

PALADINI

149 Starting on a Journey

PANNAGGI

150 Dynamic K

151 Dynamic P. M.

SEVERINI

152 Abstraction, 1918

JAPAN

KUNIYOSHI

153 Strong Woman with Child

Lent through the courtesy of The Daniel Gallery

NORWAY

RAGNHILD KEYSER

154 Composition I

155 Composition II

156 Composition III

POLAND

MADAM HALICKA

- 157 Baigneuses
- 158 Sur la Plage

LOUIS MARCOUSSIS

- 159 Citron et Poisson. (Water Color)
- 160 Constellation. (Water Color)
- 161 Escale. (Water Color)
- 162 Oiseau Mort. (Water Color)
- 163 Painting on Glass. Frame by Legrain

ROUMANIA

BRANCUSI

- 164 Leda. (Sculpture)
- Lent through the courtesy of Katherine S. Dreier

RUSSIA

ALADJALOV

- 165 Construction
- 166 Elevator Train
- 167 Harlequin and Woman
- 168 Ukelele Blues

ARCHIPENKO

- 169 Metal Relief
- 170 The Bather

FEIGA BLUMBERG

- 171 Meditation
- 172 The Night Ramblers

DAVID BURLIUCK

- 173 The Eye of God
- 174 Horse and Driver
- 175 Radio Sketch
- 176 Star Spider
- 177 Advent of Mechanical Man
- 178 Horse
- 179 Boats at Rockport
- 180 Gloucester Sailors
- 181 Harlem River Bridge

CICKOWSKY

- 182 Russian Legend

GABO

- 183 Construction 1920
- 184 Construction for an Observatory I
- 185 Construction for an Observatory II

KANDINSKY

- 186 Weisser Punkt
- 187 Small Yellow, No. 324—1926
- 188 Abstract Interpretation
- 189 Whimsical Line, No. 279—1924
- 190 Gaiety, No. 265—1924
- 191 Rote Tiefe, No. 316—1925

LISSITZKY

- 192 L. N. 31
- 193 Proun 2 P. R.
- 194 Proun 80
- 195 Proun 99
- 196 el Proun 97
- 197 W. B. Proun 98
- 198 Proun 100
- 199 Proun 95

PEVSNER

- 200 Abstract Portrait of Duchamp
Lent through the courtesy of Katherine S. Dreier
- 201 The Head
- 202 Torso

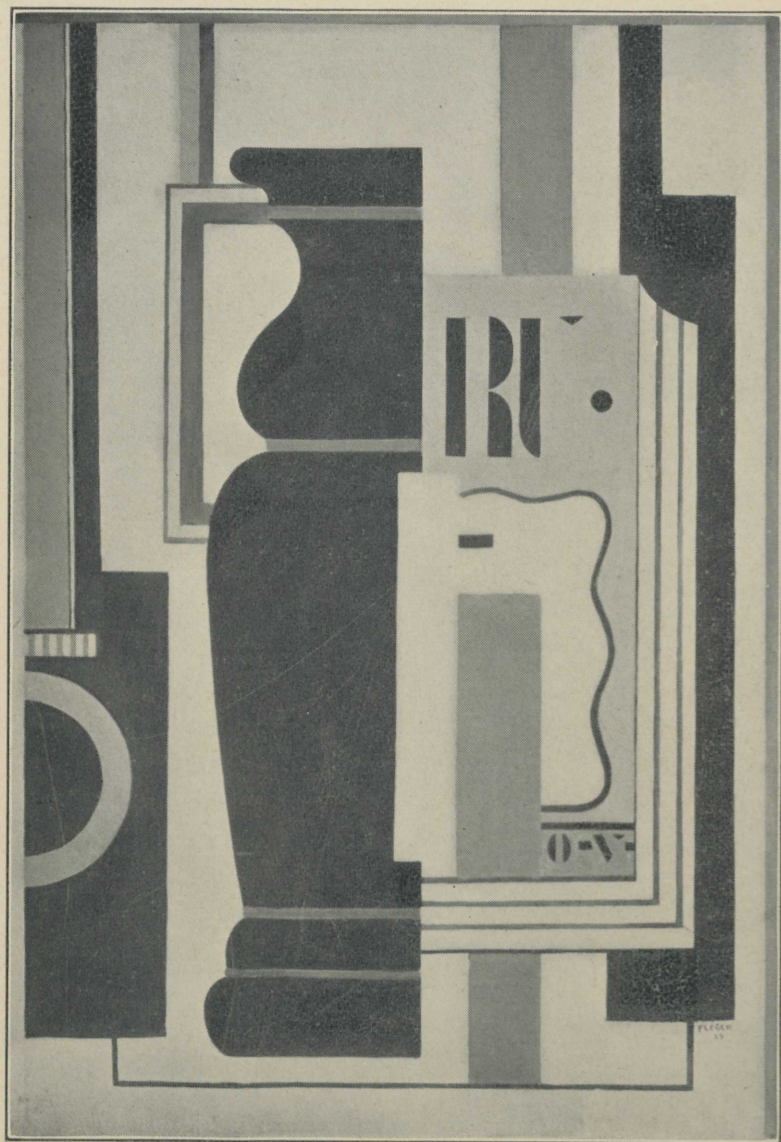
VASILIEFF

- 203 Child with Rooster
- 204 Laying the Cards
- 205 Russian Tea

SPAIN

JUAN GRIS

- 206 Abstraction in Yellow and Blue I
- 207 Abstraction in Yellow and Blue II
- 208 No. 5133
Lent through the courtesy of Leonce Rosenberg, Paris
- 209 Grey, Green and Black



Abstraction, 1925

Fernand Léger

MIRÓ

- 210 Study in Yellow
- 211 Study in Blue, 1926

PICASSO

- 212 Music.—Abstract Painting
 - 213 Rhum
- Lent through the courtesy of Mrs. Force

SWEDEN

OTTO CARLSUND

- 214 Wall Decoration for an Observatory
- Lent through the courtesy of R. Rubinstein, Helsingfor

OSTERBLOM

- 215 Composition I
- 216 Composition II (Water Color)

SWITZERLAND

JEAN CROTTI

- 217 The Bridge
- 218 Song of the Night
- 219 Exploration
- 220 Orchestration

JOHANNES ITTEN

- 221 Accord in Blue-Green
 - 222 Horizontal-Vertical
- Lent through the courtesy of Der Sturm, Berlin

PAUL KLEE

- 223 No. 2—1923. (Water Color)
- 224 No. 144—1923. (Water Color)
- 225 No. 131—1924. (Water Color)
- 226 No. 156—1924. (Water Color)
- 227 No. 158—1924 (Water Color)
- 228 No. 5—1925. (Water Color)
- 229 No. 8—1925. (Water Color)

UNITED STATES

MRS. H. E. B. BRONSON

- 230 Bedspread made in 1877

JOHN COVERT

- 231 Ex Act
- 232 Temptation of St. Anthony
- 233 Vocalization

JAMES DAUGHERTY

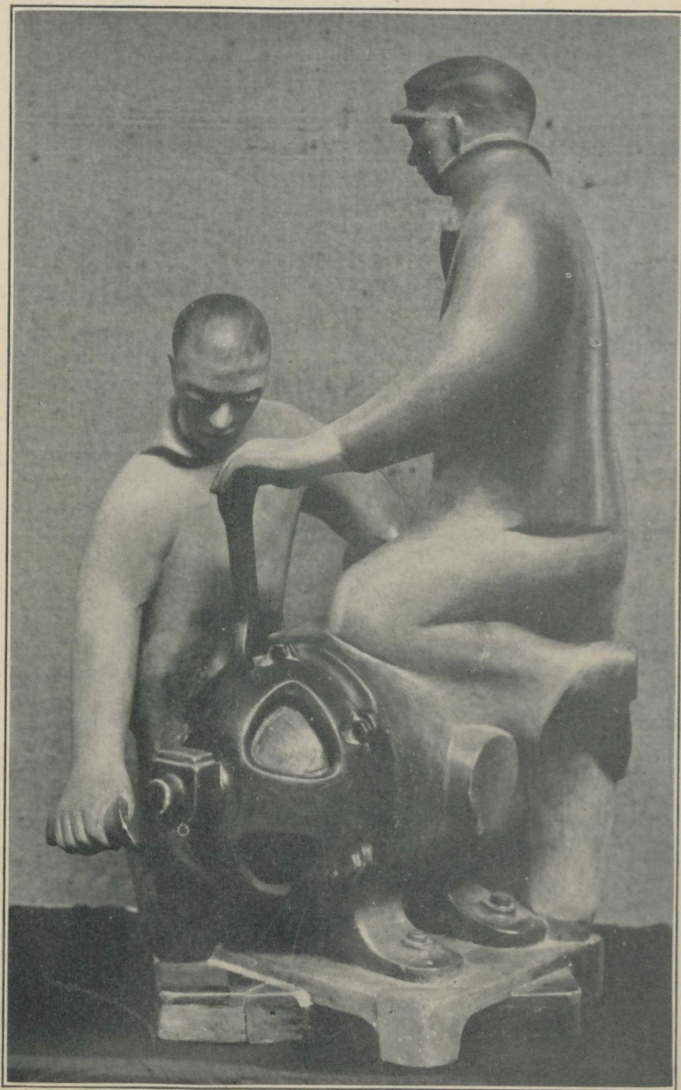
- 234 Wall Decoration

STUART DAVIS

- 235 Still Life

DEMUTH

- 236 Modern Conveniences



Gutfreund
Industry

DEMUTH (continued)

237 Pacquet Boat, Paris

Lent through the courtesy of Ferdinand Howald

238 Nospmas Megiap Nospmas

Lent through the courtesy of the Daniel Gallery

DICKINSON

239 Abstraction

Lent through the courtesy of the Daniel Gallery

240 Industry

Lent through the courtesy of Mrs. Force

241 Still Life

Lent through the courtesy of Mrs. Harry Payne Whitney

ARTHUR DOVE

242 Chinese Music

243 Moon and Sea

244 The Nigger goes a-fishing

Lent through the courtesy of The Intimate Gallery

KATHERINE S. DREIER

245 At a Stravinsky Program

246 Unknown Forces

EILSHEMIUS

247 Benches, Central Park

248 Central Park

249 Rhythm

250 The Dream

251 The Fountain

PAUL GAULOIS

- 252 Construction in Blue
- 253 Solar Eclipse

MARSDEN HARTLEY

- 254 Rubber Plant, 1920
 - Lent through the courtesy of Katherine S. Dreier
- 255 New Mexico
- 256 Still Life
 - Lent through the courtesy of The Intimate Gallery

KARL KNATHS

- 257 Barnyard
 - Lent through the courtesy of The Daniel Gallery

LOUIS LOZOWICK

- 258 Play
- 259 Work
- 260 Industrial Architecture
- 261 Beauty in Industry. (Drawing)
- 262 Machine Ornament III. (Drawing)

JOHN MARIN

- 263 New York
- 264 Blue and Gold, Maine
- 265 Camden across the Bay
- 266 Lower Manhattan
 - Lent through the courtesy of The Intimate Gallery



Red Cat
Heinrich Campendonk

GEORGIA O'KEEFFE

267 Abstraction II.

268 The Maple Tree

Lent through the courtesy of The Intimate Gallery

WALTER PACH

269 Flowers

270 Venus

WALLACE PUTNAM

271 Baby

272 Depression

273 Mother and Child

MAN RAY

274 Arc de Triomphe, Paris

275 Rayographs

NILES SPENCER

276 The Studio Table

Lent through the courtesy of The Daniel Gallery

JOSEPH STELLA

277 Herons

278 Venus

Lent through the courtesy of Dudensing Galleries

279 The Brooklyn Bridge, 1917

Lent through the courtesy of Katherine S. Dreier

ALFRED STIEGLITZ

- 280 Equivalent No. 177, 1923
- 281 Equivalent No. 178, 1923
- 282 Equivalent No. 227, 1924
- 283 Equivalent No. 314, 1925
- 284 Spiritual America, 1923
- 285 American Girl, 1919
- 286 Death Struggle
- 287 Portrait of a family

JOHN STORRS

- 288 Stone Study in Form I.
- 289 Stone Study in Form II.
- 290 Stone Study in Form III.
- 291 New York (Cover Design)

VAN EVEREN

- 292 Lady in Abstract

WALKOWITZ

- 293 Rutger Square
- 294 The Park

MAX WEBER

- 295 Contemplation
- 296 Egyptian Pot
- 297 Retirement

MARGUERITE ZORACH

298 Family Supper

299 New York

Lent through the courtesy of Mrs. Lathrop Brown

300 Portrait

WILLIAM ZORACH

301 Mother and Child (Sculpture in Wood)

Lent through the courtesy of Mrs. Lathrop Brown

302 Floating Figure (Sculpture in Wood)

303 Head (Sculpture in Stone)

304 Young Boy (Sculpture in Wood)

305 Misty Morning (Water Color)

306 New England Houses (Water Color)

307 Early Morning (Water Color)



LIST OF PICTURES HUNG
BUT NOT CATALOGUED

THE PARLOR

4 Water Colors by Papazoff, over the sofa
Colored etchings by Jacques Villon of Manet's
"Olympia" and of Rousseau's "Tiger Hunt"

THE LIBRARY

5 Merz pictures by Kurt Schwitters, over the bookcase
Water Color by Arp, facing wall as you enter

THE DINING ROOM

"Triology" by Eilshemius
"Evening Light" by Eilshemius
"Spirit of the Pool" by Eilshemius

THE BED ROOM

2 Abstractions of Sail-boats by Kakabadzé
Colored etching by Jacques Villon of a painting by
Braque
Colored etching by Jacques Villon of a water color
by Cézanne

PASSAGE BETWEEN PARLOR AND LIBRARY. Right
hand on entering

"Seascape" and "Little Errand Girl" by Eilshemius

PASSAGE BETWEEN PARLOR AND DINING-ROOM. Left
hand

2 Abstractions, water colors, by Baumeister

